

THE INTEREST OF ENGLISH ELIZABETHAN PERIOD AS  
DOMINANT POWER BEHIND DISCOURSE IN WILLIAM  
SHAKESPEARE'S *OTHELLO*

A Thesis

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## ABSTRAK

Skripsi ini membahas tentang *Discourse* dan kepentingan dari power dominan dalam sebuah drama karangan William Shakespeare yang berjudul *Othello*. Drama ini secara garis besar menceritakan tentang kehidupan berumah tangga seorang *Moor* bernama Othello yang cemburu kepada istrinya akibat adu domba yang dilakukan asistennya sendiri. Tujuan penelitian ini untuk mengetahui bagaimana drama Othello dipengaruhi oleh kuasa pengetahuan atau doktrin terutama pada zaman kekuasaan ratu Elizabeth.

Penulis menggunakan metode kualitatif dan deskriptif dalam penulisan skripsi ini. Untuk menganalisa adanya kepentingan *dominant power* dalam drama Othello, penulis menggunakan pendekatan *new historicism* dan mengaplikasikan teori Michel Foucault *Discourse* dan *power*. Dalam teorinya Foucault menjelaskan tentang adanya wacana pengetahuan atau doktrin yang digunakan oleh penguasa dalam tatanan kehidupan sosial masyarakat

Dengan mengaplikasikan teori ini, penulis menemukan bahwa didalam drama Othello karya William Shakespeare terdapat banyak membawa *discourses* dan doktrin terutama kepentingan kekuasaan pada masa Elizabeth. Antara lain doktrin kekuasaan, kepercayaan, strata sosial dan doktrin kesetaraan gender.

## CHAPTER I

### INTRODUCTION

#### 1.1 The Background of The Research

Generally literary works divided into three parts. It divided into novels, Poems, and plays. For many peoples literary works just a novel, because the most popular part from the literary works is novel. In this case, the people ignore about another ones. The poems or play s is the important parts from this work. However, both of them is not popular as novel. But, generally they are uses the same way with the novel to tell about the meaning which want their told to the readers. All of them use the chain of words to tell about the theme.

The important part from literary work is novel, because the author of the novel frees to use the entire pattern to tell about what is in their head. They are free to uses all the ways but in the other part of the literary works they are has the limitation to make a good result. It can be seen in the poets or the plays, the limitation can not break by the entire author. Only who has a big braveness to break it. However, literary works which state in the terms of play. The author generally has the power to break the rules. The author can use all the way to make a good play. By the freedom of creativity from the author, a good play can be made. In the general term, drama is text which performs on the stage. In this case, the character and the setting show clearly and the theme or the meaning which want to tell by the author can be shown face to face to the audience. By the changing of the era, some of the plays are put to the form of text.

Now a day literary works especially drama (play) has become an interesting thing and well developed in society. Since, drama can be read as a text, and can be watched on stage even movie as show for entertainment. Drama may bring certain messages, ideology, and doctrine to the readers. A work, describes every thing as it is, in which exposes whatever happens around as a real fact. It also tells about human being's interrelationship, then how characters solved their conflict each other. For instance, a play can picture about human being's interrelationship in society.

Most literary works have been influenced by many things in the creative process, and the other aspects. Even literary works (drama) have been influenced by dominant power and it becomes a means of interest. Dominant Power is the doctrine of the society or race that has power at the time when the works created. Every literary work has its own meaning. And the problem is there are many discourses that control author either conscious or unconsciousness, so that literary work becomes the medium of discourses that bring various interest of dominant power. So, the reader has to understand about the meaning and the dominant power in order to get the deeper understanding of the work. However the problem of the dominant power cannot be seen from the surface of the work. It implies behind the texts that are available in the story. As Michel Foucault said in his book *Power/Knowledge*,

"The idea that the lowest common denominator for all human actions is power [...] Power is a means through which the marginalized are controlled and the thing that the marginalized (or, other) seek to gain (.

## CHAPTER IV

### CONCLUSION

Thus in the following thesis, the writer proves the significance of the narrative/dramatic strategies that Shakespeare employs in *Othello*. With a view to showing how the contrastive interplay of these generic techniques enacts the ideological accountability of narrative functions in general as well as of Shakespeare's manipulation of these functions. Even though Shakespeare's *Othello* is a dramatic rather than a narrative work - or perhaps because it is drama in which culturally turned narrative performance is clearly, structurally staged - the play offers an attractive, if unusual, site for examining narrative production and use. The plot in itself is simple enough: Othello, a General in the Venetian army and a Moor, secretly weds Desdemona, the young daughter of a Venetian senator. Iago, Othello's ensign, beguiles him into believing that Desdemona has been adulterous with the lieutenant, Cassio, and in a jealous rage, Othello murders Desdemona. But an analysis with new historicism approach and seeing from many perspectives, such as Historical, Moral, Sociological and Feminist point of view the writer proves that *Othello* in the context of the Elizabethan period. Dominant power was of great connotation as it was in direct association to the status and structure of society. Elizabethan world view played an important part in Shakespeare's text, and the Elizabethan people credited it's involvement in this play. Shakespeare's *Othello* is used as an instrument for creating change in the great series of being, an interest of dominant power ideological of the Elizabethan Period.

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